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E. Woodbridge: *The Drama, its Laws and Technique* (Boston, 1898). [Based on Freytag.]

On 19th century English drama (p. 421):

S. C. Chew: *The Dramas of Lord Byron* (Göttingen and Baltimore, 1915).

A. Pudbres: "Byron the Admirer and Imitator of Alfieri," *Eng. Stud.*, 33:40 (1903).

E. E. Hale: *Dramatists of Today* (N. Y., 1905).

On Coleridge (p. 423):

J. Shawcross, edition of *Biographia Literaria* and *Æsthetical Essays* (Oxford, 1907).

On Hazlitt (p. 441):

A. Birrell: *William Hazlitt* (London, 1902).

J. Zeitlin: *Hazlitt on English Literature* (N. Y., 1913).

Finally, I note a few errata; in general the proof-reader and printer have done their work well.

Pp. 3, 4 (under Christ and Welcker). Read *griechischen* for *grieschischen*.

P. 27 (under Schanz). Read *Literatur* for *Literature*.

P. 42 (under Wessner). Read: *Aeli Donati quod fertur commentum Terenti*.

P. 54, note. Read "Lander" for "Leander."

P. 60, line 39. Read *comici* for *comics*.

P. 99, note. 4. Read *Sophonisba* for *Sophonisba*.

P. 100. The reference "9" has no corresponding note.

P. 101, last line. Read "Thorndike" for "Thorndyke."

P. 102, last line. Read "G. Gregory Smith" for "F. Gregory Smith."

P. 172, col. 2, line 31. Read "eighteenth century" for "seventeenth century."

P. 204, col. 1, line 10 from end. Read *Fædera* for *Fædora*.

P. 315, line 17. Read "Boyesen" for "Boyeser."

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*CURRENTS AND EDDIES IN THE ENGLISH ROMANTIC GENERATION.* By Frederick E. Pierce. New Haven: Yale University Press. 342 pages. \$3.00.

Professor Pierce's book is itself an interesting illustration of that group activity in literature which is its special subject. In devoting himself to the romantic generation he has fallen in with what is almost old enough to be called a Yale tradition. His contribution has been modified by the increasingly critical temper of the *Zeitgeist*, and perhaps by incalculable personal factors. The relation of his work to that of Professor Beers and to the supplementary study of Professor Phelps is partly suggested by the title but not wholly disclosed.

The primary effort of previous Yale cartographers was to demonstrate the existence of a definable literary stream, rising at certain points in the eighteenth century, gathering force and volume, and pouring a more or less homogeneous flood of tendency into the nineteenth century. Professor Pierce does not go so far as entirely to deny the presence of a central current, but he approaches its alleged channel with analytic rather than synthetic purpose, presents a series of detailed studies rather than a coherent birds'-eye view, till in the end one's preconception of a kind of literary Father-of-Waters is resolved into a highly diversified landscape watered by an intricate system of lakes and streams of which the connections are not always discernible. Perhaps, Professor Pierce intimates, where the connections are not discernible they do not exist.

One may study the so-called romantic generation, as he observes, from at least four different points of view. First, one may study it with reference to the personality of the individual poets, as Arthur Symonds has done. Second, one may study it with reference to the pervading spirit of the age, as those have done who see everything as leading up to or away from the French Revolution. Third, one may study it with special reference to the literary traditions followed by the poets, as Professor Beers has done. Working from any one of these points of view, the student is in a fair way to reach the conclusion that there is such a thing as a romantic as distinguished from a classical personality, a romantic as distinguished from a classical *Zeitgeist*, and a romantic as distinguished from a classical tradition in English literature; and that, in the main, the personalities which give to the period its special character are marked by striking resemblances in their temperaments, ideas, and traditional fealties.

One may, however, study the period with special reference to the geographical position, the racial traits, and the general social complexion of the group with which the individual poet is affiliated. This is Professor Pierce's approach, and it leads inevitably to a sense of the heterogeneity of the phenomena—a result refreshing to the investigator and disturbing to anyone disposed to rest indolently among facile generalizations. The tract that he surveys extends from the French Revolution to the advent of Tennyson. He begins with a useful distinction between the movement of popular taste and the movement of creative genius. Then with notable emphasis upon "environmental" conditions he distinguishes The Eddy Around Bristol, The Scotch Group and the Antiquarian Movement, Poets and Authors of the Lakes, The Popular Supremacy of Scott, The London Society Poets and the Popular Supremacy of Byron, The Scotch Era of Prose, The Eddy Around Leigh Hunt, The Elizabethan Current and *The London Magazine*,

The Expatriated Poets and the Italian Movement. He adds another chapter on Forty Years of Satire, Parody, and Burlesque; and closes his account with a cautiously destructive discussion of the terms Romanticism, Classicism, and Realism; and some prognostications regarding the future of authors of the "romantic generation."

The purely critical element in his treatment of the leading writers is somewhat incidental and not particularly significant. As is becoming in a professor of literature, his sympathies are temperate, his taste eclectic and generally healthy, his judgments academically orthodox, without avowed thesis, and without marked severity except towards Wertherism. By way of illustration, he approves of Scott both as novelist and as poet, considers Keats potentially the greatest poet of his day, thinks Shelley's philosophy a fog and his moral code a mirage, holds Byron a destructive force with no valid claim on admiration but his energy—and then just as one is about to pronounce him a mild anti-romantic, he inconsequentially ventures the suggestion that "in the age of the submarine and iron order the mysticism of Blake may prove a rock of refuge in a weary land." This is not the only remarkable thing that he says of Blake. He says also: "Certain temperamental likenesses can also be traced between Blake and Shelley, *in whom no common external force appears to have acted.*"

With the fundamental critical questions raised by the revolution of ideas in his period, it is not clear that Professor Pierce has grappled very resolutely. Indeed he does not seem entirely certain that there was a revolution. He insists that Byron, most popular of the Romanticists, clung to Pope and the Augustans—ignoring the fact that till Byron in practice deserted Pope and the Augustans he produced nothing Byronic, nothing saturated in his own temperament and in the intellectual and emotional ferment of his age. "The main reaction," Professor Pierce declares, belittling the notion of a conscious and theoretic "revolt" against "classical" principles—"the main reaction was against the senile old age of literary traditions which in the days of Dryden had been young and vigorous."

This explanation is captivately simple, and there is a great deal to be said for it, which Professor Pierce says very well indeed, reenforcing his argument with the results of wide reading in many neglected authors once known to popular fame. But it is too simple. It lures one on to the still more captivating simplification of all types of poetry into two: the good and the bad, or the living and the dead. And this is the legitimate inference to be drawn from Professor Pierce's last words on the romantic generation: "The common intellectual element of the age," he declares, "lay in its all-pervading curiosity, not in the direction along which that curiosity

worked nor in the literary *credos* with which it might be connected. . . . Emotionally the common bond was in general fulness of emotion rather than in the fact that this emotional richness was always of the same kind."

The demonstration of a dominant literary movement between 1789 and 1830, a movement of ascertainable intellectual direction and definable emotional quality, does not depend upon our ability to prove that every notable writer of the period was at the centre of it. It depends rather upon our rising to a point from which the work of the period as a whole can be compared with what went before and after in England and with the work of other periods of intellectual curiosity and emotional fulness in other lands. From this point of view, to which, in his preoccupation with group influences and local environments, Professor Pierce allows us to repair but seldom, cross-currents, back-currents, and eddies dwindle into incidents in the course of the general, enthusiastic, revolutionary movement—a movement foredoomed to failure—towards a reconciliation of human with natural law.

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*THE TRAGEDY OF TRAGEDIES.* By Henry Fielding: Edited, with an Introduction and Notes, by James T. Hillhouse, Ph.D. New Haven: Yale University Press, 1918. 8 vo. \$3.00.

Fielding's dramatic burlesque upon scholarly editing has profited by the competent editorial scholarship of Mr. James T. Hillhouse in a volume recently issued from the Yale University Press. The composition and stage history of the play Mr. Hillhouse traces in initial chapters, discussing the shorter version of 1730, *Tom Thumb*, and the elaborate version of 1731, *The Tragedy of Tragedies*, with its mock critical preface and annotations. In appendices he treats of the interpolation, *The Battle of the Poets*, a new act inserted late in 1730, a satire on Cibber sometimes attributed to Thomas Cooke;<sup>1</sup> and of the musical adaptations of the play. He adds to our knowledge of Eliza Haywood of romancing memory in the account of her version, *The Opera of Operas* (1731), to which John Frederick Lampe furnished the music; and brings the play close to our own day in the description of Kane O'Hara's *Tom Thumb*, A

<sup>1</sup> Prof. W. C. Cross says this is "probably by Cooke," and considers it a work of some merit. (*Hist. of Henry Fielding* (New Haven, 1918) I, 956. Mr. Hillhouse declares that there is "no direct evidence" in support of Cooke's authorship, and finds the work "coarse" and "spiteful," and indicative of "very little ability to write pointed and effective satire." (*Trag. of Trag.*, pp. 188-89.)